

# White Frocks Enriched By Needlework

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## For Warm Days

**H**OT weather clothes are more difficult to select than those for any other season. A woman can spend a great deal of money for these and have little in return. Summer clothes are always more picturesque than those for the winter and there consequently is the temptation to buy them for that reason without giving due consideration as to how useful a particular model will be.

A white dress is desirable in the limited as well as the ample wardrobe at this season of the year and this is the summer when every woman, if she cares for a white frock at all, should indulge her taste, for it is some time since the simple white dress has been so much the mode. After the gay colors that we are accustomed to seeing worn in summer there is something startling about the plain white frock.

The decorative needlework of our great-grandmothers' days has been revived to adorn the new mid-summer frock of white—and this return to an oldtime art is most attractive. The true French woman always has been adept at this sort of work and very beautiful are the white frocks elaborately ornamented with hand sewing that are being sent to us from Paris.

### Elaborate Embroidery On Sheer White Organdie

**A**MONG the more elaborate white frocks is the one at the upper right of to-day's page. It shows the use of old-fashioned eyelet embroidery on white organdie. Long ago this ornate type of needlework was used on thin fabrics such as mull and batistes. At the present time, when labor is too high priced to warrant the expenditure of such elaborate hand sewing, it is unusual to see work of this type on a white organdie dress.

The dress is made in straight-line effect with a double apron tunic, the upper one entirely covered with the embroidery and both edged with net bands outlined with an old-fashioned white cotton ball trimming. Like many of the white lingerie dresses a sash of brilliant color is added.

At the left of this model is an unusual combination of black and white which has just arrived from Paris. The bodice is of black taffeta and the full skirt of white organdie supporting rows of narrow black wool fringe.

Attractive use is made of net footing on the frock of white chiffon at the lower left of this page. It is the simplest sort of dress that could be imagined but one infinitely suited to mid-summer weather either for late afternoon or for informal evening wear.

Eyelet embroidery done by hand appears so frequently on the newest white organdie dresses that are just now being exploited for the hot weather that it would indicate a return to clothes showing more elaboration. It is a good many years since such lovely bits of needlework have appeared on lingerie frocks. Organdie dresses had to depend more or less, during the time when there was a dearth of workers, upon the handling of the crisp fabric itself placed in folds or gathered in ruffles, or if the frock was a bright colored one it might have only a huge sash of the material. We had begun to look upon these hand-adorned white dresses as relegated to the past, something to be talked about in the history of fashions but seldom seen. But this summer witnesses their return in all their oldtime beauty.

### Eyelet Needlework And Wide Irish Lace

**I**RISH lace is lavishly used on white organdie dresses. It is ap-

plied in a variety of patterns, and they are extremely simple, as all applications of lace should be. A model shown by a prominent American dressmaker and which is of the most elaborate type features a great deal of eyelet embroidery on white organdie combined with quantities of wide Irish lace.

The bodice is plain, with a band of the lace going over the shoulder and straight to the waistline at either side, the sleeves being formed from the width of the lace. The upper portion of the skirt, which is straight and slightly gathered, is white organdie completely covered with large embroidered eyelets. These are not the round eyelets associated with the oldtime English embroidery but are cut in the shape of triangles. The skirt, from the knees down, is made of the Irish lace banding. It has a ribbon gir-

Quite an unusual and an elaborate combination of Irish lace and embroidery appears in a frock of white net and pink chiffon which is made in this way: There is a slip of the pink chiffon with a wide panel down the entire length of the front, embroidered in navy blue chenille and pink cotton threads. Pink mercerized cotton as a thread with which to embroider chiffon is decidedly out of the ordinary and its union with chenille is still more remarkable. There is a full-skirted overdress of the hand embroidered net left open in the front to reveal this extraordinary panel. There are wide bands of the lace down either side of the front of the dress. It also is used to form the cuffs on the short sleeves. This, of course, is a very elaborate type of summer dress.

Unique effects have been obtained by uniting ratiné and voile. You will find one such combination sketched at the bottom of this page. The underslip is of white voile encircled at intervals with rows of fine fil tiré. The overdress, which is in the form of a coat also of voile, is embroidered with brown mercerized cotton and banded with brown ratiné. One of Paul Poiret's famous sleeves is featured in this frock. Should this be considered too extreme a feature it might easily be made with long flowing or short kimono sleeves.

### Oldtime Trimmings Appear Once More

**W**ITH the return of old-fashioned needlework comes the revival of other oldtime trimmings, and among the most pleasing of these

is a scalloped edging not unlike the English embroidery used to trim children's underclothes, only hand done. It is seen on the finest of lingerie frocks. One of to-day's sketches shows this trimming in fine white mull with square scallops. Usually it makes its appearance at the neck and sleeves only, although it sometimes edges the bottoms of skirts just as the plain organdie band did two summers ago.

Although dotted Swiss is not seen in the imported summer frocks it is a good old stand-by with American women. Perhaps one thing that made it so popular in this country was that it did not require any sort of hand needlework as decoration, and American women either have not the time or the liking that the French woman has for spending long hours in sewing. One consequence, however, of the

turning out by machinery of this type of dress has been a lack of originality in it and an overcommercialism.

### Swiss Muslin Frocks In Youthful Designs

**W**ITH the revival of old-fashioned stitches and old-fashioned laces the practical Swiss muslin frock has come in for a certain share of handwork and fortunately there has been a departure from fussy machine-made ornamentation used to cover up lack of originality or ingenuity of design. The type of hand sewing prominent on the Swiss muslin dress just now is smocking.

Some of the new smocked Swiss muslin frocks make their wearers look like little girls, so very youthful are they in design. A favorite method of making such a dress is

that employed in dresses for children. A straight portion is smocked to a square yoke, the sleeves, which are short, being cut in one with this yoke. The dress is brought in to the waistline by means of several rows of the smocking. The neck and sleeves may be outlined with a running stitch of the same thread with which the smocking is done.

A coral colored muslin dotted in white and smocked in white may have a string belt of French blue ribbon ending in a small bow with long streamers and bows of the ribbon on the sleeves. The woman at all original in thinking up interesting color combinations will find almost unlimited scope in these muslins, as the variety of shades in which they come is legion.

## The Mode in Furs

**W**HO is to blame for the lack of diversity shown in the styles of furs worn by women? This is a question that has been puzzling the American designer and manufacturer for some time.

Makers of fur garments have shown themselves more than willing to cope with a situation in fashions of which no one can deny the existence. They have done so by bringing out a great variety of styles in all kinds of fur garments and made of all available pelts that are usable for such purposes. The very best creative ability in this country has gone into this work, with the result that the showing of furs at this season of the year is one of the most splendid ever seen in America.

The idea of those who deal in furs was not to compete with Paris but to meet a situation which was causing stagnation in the fur business not from the standpoint of sales but from a standpoint of art. One has only to recall a walk taken along a fashionable thoroughfare on any sunny day last winter to visualize a steady stream of women promenaders, each one wrapped in a fur mantle, the chief characteristics of which were that it was narrow around the bottom and had a huge enveloping collar.

### The Straightline Coat Returns to Favor

**T**HE heads of the big firms making fur garments have done all that they can to develop originality in fur designing. It only remains for the women of this country to show an equal amount of originality and a reasonable amount of judgment in buying.

Fortunately fewer wraps without sleeves or with only a slight apology for a sleeve are shown in the new collections. Dolman effects were attractive, it must be admitted, and perhaps their death knell would not have been sounded quite so soon had we shown more discrimination in choosing the time and place to wear them. They are distinctly an afternoon and evening type of garment, and really not intended for the woman who can afford only one fur wrap and wants it to be suitable for many occasions.

The practical straightline coat with real sleeves is back. These sleeves, as a rule, are tight and long. There are any number of full sleeves, too, but they are reserved for their proper place—in the more dressy type of coat, which may have the flaring silhouette.

### The High Collar Supplants The Wide Draped Effect

**T**HE big draped collar is not shown to any extent on the practical daytime wrap. Replacing it are all sorts of smart high collars. This is one part of the fur coat in which designers have shown an unusual amount of ingenuity, creating a remarkable number of variations that will be found becoming as well as smart.

Little short, straight jackets to be worn with fur skirts are of special interest among the new things which are distinctly of the luxury type. These, of course, give the appearance, when worn together as they are intended to be, of a long fur wrap. The same idea was featured last season but the skirt was only partly made of fur, the top part, which was covered by the coat, being of cloth.

Short jackets are even shorter this year, consequently the skirt must be entirely of fur. A smart effect is obtained by wearing a very short straight cut squirrel jacket with a plaid skirt of blue and gray blending into the tones seen in the fur.

Too much cannot be said of the originality shown in the method of combining skins, and the unusual ways in which they are sewn together to give varied effects. It would seem that no point has been neglected in an endeavor to produce variety.



Above (left to right)—French frock with black taffeta bodice and white organdie skirt trimmed with rows of black wool fringe. Model of white organdie with eyelet embroidery and lace. Lower row (left to right)—White chiffon dress trimmed with net footing. White organdie frock with embroidery in tapestry stitch. Dress showing a combination of white voile and brown ratiné with brown embroidery.